326 412 or bamboo, iron-bound or tightly whipped to prevent splitting. In the form of a shorter dalwé, with or without a point, it is used as an all-round implement in house-building. With this bamboos are hewn, split open and slit into widths, boards of bamboo or planks are chopped for floor-boards and timbers are hewn for posts. The short, broad-ended *dahmas* are used for heavy chopping and were the general choppers for meat and firewood in our kitchens. The dahma is a stout iron blade faced with steel. Lighter paring knives called *damauks* are also produced. Thus a Burman in a village normally carries a dah of some sort tucked into his waist as he sallies forth perhaps to find some firewood, house-building material or an enemy. The Shan people also had long murderous-looking dagger knives called *damyaungs*.

The iron-workers of Magwe sent us scissors which my mother preferred to stainless steel ones because they could be oiled and sharpened throughout a lifetime, and because they had inscribed on one blade her name and on the other "Health and wealth to you". We got our betel-nut crackers from there also; these had a blade on one arm, to cut as well as crack.

276 418 514 Our house, like every Burmese house, kept a betel box always ready for visitors. The box had a top tray with little cups or boxes for the chopped areca nut, orange peel, spice seeds and lime, and a bottom compartment for fresh betel leaves of the betel vine (*piper betle*). A deep cover fitted the whole box. Grown-ups smeared lime on a leaf, wrapped nuts and spices in it and chewed it, spitting out the red juice which is too strong to be swallowed. Betel has an astringent action in the mouth and by promoting the flow of salivary juices it aids digestion. Our betel boxes were of richly carved silver, with embossed designs of elephants, princes riding on horses in the forest, heavenly male and female spirits, all looking very alive. Silver carving is one of our show industries; the silversmiths at Mandalay and Moulmein produce handsome bowls, boxes, dagger handles and various other objects bought by foreigners. Burmese people do not have the custom of buying *objets d'arts* for their houses, but the articles of daily use which they like to have of good quality and pleasing designs are the real inspiration of these traditional crafts of Burma. The silver used ranges from rupee fineness up to the pure metal called *baw*. We had silver bowls, *nguay-balas*, of all sizes, smaller ones for drinking, bigger for pouring the bath-water, and enormous ones about twelve inches across for holding gifts to the monks on festival days. Sometimes my mother used these to hold *taik-pan*, the flowers of the honolulu creeper, for the drawing room, but she always preferred a religious use for such noble and valuable objects. I liked all these bowls very much; they had good proportions, round the rim and base was a border of formal scroll

326 412 531 511 [353]

2:Scott G-5 (1870's-1909)1910 AP1 Burma AP1
Burmese AP4
Chinese

Be 532 BeBa [532] [774]

tells us that the American Indian chief was in a state of great alarm lest his soul might be carried off with his picture. A notion of the same kind appears in the Chinese custom of getting a priest to put in the pupil of the eye, a method which often has rather a ghastly effect when the reverend gentleman is not skilful. Similarly, every Chinese-owned craft, from the sampan to the English-built iron screw steamer, has a couple of eyes painted on its bows, in order that it may see the way. Down in the Straits, and in all places where there are many Chinese, the local steamers, whoever their owners may be, are all endowed with eyes. Were they not so favoured, no Chinaman would travel with them as a passenger, or send any of his goods aboard of them. The Burman is not troubled with any such fantastic notions, and has no objection whatever to sitting for his portrait, only, as King Mindôn said to Yule, they prefer a flattering likeness to an exact one. It is seldom, however, that a Burman has a picture gallery in his house, and the village artist usually confines himself to vivid-coloured sketches for the funeral of a pôngyi, or to be hung round the mandut, where the great people sit to look on at a play. The drawing and the perspective are naturally a little faulty, but the details are usually worked out with very creditable skill.

Be 532 353

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Thus wandering about, seeing what his neighbours are doing, with an occasional visit to the monastery to have some edifying talk with the religious, the villager may spend the time very comfortably. Oftenest however, he stays at home, and waits for visitors to drop in and have a little gossip. The goodwife always has a little shop in the lower part of the building. There is hardly a single house in the whole village where something is not offered for sale: a few dried fish, betel-nut, with the fresh green leaves, lime, cardamoms, and cutch, all ready for making up, half a dozen cocoa-nuts, or perhaps some twopenny-ha'penny knives, looking-glasses, coloured tumblers, and paltry Manchester goods, or where there are many girls about the house, a few home-made lungyis and pasos, waist-cloths, woven at odd times in the loom which stands in the yard or in a corner of the verandah of every house. The stock-in-trade is

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2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

517 silks for their wives. The ordinary explanation is that every one can see what clothes you wear, while few people care to come and spy out what kind of a house you live in, and how you fare. But there can be very little doubt that the real reason is a survival of the idea of the old Yāzagaing, as well as the fact that long years of custom have impressed upon everybody the opinion that there are only two forms of architecture, the secular and the ecclesiastical, and no one, no matter how sure he might be that the Government would take no notice of his ambition, would brave the denunciations of the religious by adding a spire to his house, or even adorning the gable ends with carved pinnacles and flamboyant finials of the monasteries. Consequently the one regular form prevails everywhere.

565 342 641

342 576 The Burman's dwelling, then, is always shaped more or less like a marquee tent, and never more than one storey high, to avoid the humiliating possibility of the feet of some one being over your head. But the whole house stands on posts, so that the floor is seven or eight feet from the ground. It consists often of only one room, usually, however, of two or more, and to the front of the house there is always a verandah, three or four feet lower than the general level of the house, and as often as not quite open to the street, or the garden, or whatever may be in front and always to the sky. The posts which form the main or central part of the house are usually six in number, and all have their names, such as Uyu, Kya-hngan, Nyaung-yan. The south post, in the main part of the house, the Thabye-taing, is the best known, as being always adorned with leaves and particularly marked as that in the top of which most probably lives the nat-spirit of the house. A dead body, after being swathed, and while waiting for the coffin, is always placed by it.

[551] ● 353 776 [764]

341 787 A house ought never to be built till the foundations have been thoroughly dug up and shown to a soothsayer. He will determine, from the substances found, whether it is a lucky place to build a house in or not. It stands to reason that the building cannot be commenced till a lucky day and hour have been sought out. There is considerable care to be observed in the selection of the timber. Posts are masculine, feminine, and neuter. Male posts are of equal size at both

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

curing village, or an unclean fishmonger's in the dog days. Chinese patties of sugar and fat pork, plates full of fried silkworms, maggots from the top of the cocoa-nut tree, salt-pickled ginger and fried garlic, and a variety of other dishes beyond the ken of occidental cookery, abound all down the long tables. Alternating with these, and perhaps more pleasant to look at, are heaps of fruit, oranges, citrons, shaddocks, plantains, with here and there a late durian or two, rivalling the ngapi in its odour, and the brick-red or purple rind that conceals the luscious "snows" of the delicious mangosteen. Plentiful tins of sardines and Reading biscuits, with somewhat muddy-looking Bengali-made lemonade, give evidence of the progress of "civilisation"; and plates of betel with the fresh green leaves of the betel-vine suggest how the morrow's afternoon will be passed in well-filled meditations by the pôngyis of the neighbouring monastery.

The house itself is decked out on a corresponding scale of magnificence. To the uninitiated foreigner an ordinary Burmese hut presents about as unfavourable raw material for decoration as can well be imagined. Built of rough teak planking, or of split bamboo mats, and raised a few feet off the ground on posts, it resembles a marquee tent in shape and in size (according to the principle of the old Joe Miller story about the stone which was as big as a lump of chalk). On all ordinary occasions there is not a vestige of furniture in it. A row of earthenware pots with water, a couple of wooden boxes, and the rolled-up mats and blankets whereon the household sleep, are the only things to be seen. The sides and ceiling are grimed with the smoke of the fire that cooks the daily meals; the floor stained with smudges of oil and red blotches of betel. Yet this unpromising shanty the Burman transforms into a palace chamber, or stage-like fairy bower. The sides of the house are thrown up towards the street, so that the room assumes the appearance of a verandah. The floor is covered with thick bamboo matting finely woven, over which bright-flowered rugs are spread. The dingy sides of the house are draped with flags and kullagās, elaborate stitched pieces of tapestry, ten or twelve feet long, and reaching down to the ground. White, or

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

527 brilliant-coloured chintz, or paper, forms a roof studded with
353 red, blue, or green stars and rosettes of tinsel paper. Great mirrors, swinging and other lamps, statuettes of wood or stucco, candlesticks with glass shades, clocks, German half-crown engravings, and gay Chinese lanterns hang or stand about. The floor is literally covered with silver and gold cups and betel-boxes, of all sizes, from that of a soup-tureen down to a breakfast cup. Some are plain; some of that *repoussé* work at which the Burmese silversmiths are so clever. The great majority of these are of course borrowed from friends (of another street or quarter) or hired for the night from the chetty pawnbrokers. A few chairs and tables stand about for any European visitors who may come, and they are sure of a friendly welcome. At the back of the
527 room in a long line, behind the mirrors and statuettes, sit
292 the girls, decked out in their most expensively embroidered skirts and gayest silk neckerchiefs. They are literally
301 loaded with jewellery. Round their necks and over the bosom hangs the broad network of the dalizan, formed of silver or gold fishes and flowers linked together. The nadaung, the huge gold plugs or circlets in their ears, sparkle with rubies and emeralds. So do the bracelets on their arms and the rings on their fingers. Each girl as she sits is worth many hundred rupees. It is probably for this reason that they are made so inaccessible, seated behind the lamps and lights. If admiring swains could get at them, so could other individuals, whose regard for the jewellery might exceed that for the commandments. The young women may therefore be supposed not to care so much for the Sôndawgyi *fête* as their brothers. Most of the girls are of course daughters of the house. If, however, the householder has not womankind enough, he simply goes into the bazaar and hires as many personable-looking damsels as he may find necessary. They are as much a part of the display as the silver cups and the looking-glasses. A band at one end
527 of the room discourses music fitfully. Occasionally a girl, too young to have attained to the dignity of jewellery, gets up and dances and sings for a while. Musical instruments of different kinds, pattala, hnè, and migyaung, harmonicons, trumpets, and alligator guitars, lie scattered about here and

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

carved with flowers and figures, and adorned with the usual flamboyant pinnacles, supported on massive teak pillars, painted vermilion colour at the base, and gilt higher up. Straight ahead is the great Hall of Audience, a colonnade, or columned arcade, extending along the entire eastern front, and opening directly upon it. At the end of a pillared vista stands the throne, on a dais, reached by five steps from the level of the hall. The top is a cushioned ledge, like the box in a theatre. Just over the throne, and in the centre of the palace, which is the centre of the city, which is the centre of Burma, which is the Turanian "hub" of the world, rises the seven-roofed spire, emblematic of royalty and religion. The princes of the highest rank sit in front to the right of the throne; those of the blood-royal, but not so closely connected, to the left. Then in regular gradation, opposite one another, the wungyi, atwinwuns, wundauks, and the minor officials. On either side of the hall of audience and behind are a number of minor throne-rooms, not rooms in the English sense of the word, but simply open roofed spaces, separated from each other by skirtings of planking, covered with gold-leaf, and supported by a multitude of teak pillars, dyed for the greater part of their height a deep red. Some rooms are almost entirely gilt, others are adorned with wall-paintings, others, again, with the favourite mosaic of bits of mirror and coloured glass, framed in a gilt network. Every room is furnished with one or more stands of arms; there is a rack of sadly ill-cared-for muskets round the throne itself. The palace is, in fact, a gigantic armoury. All the cannon and guns in the country are kept there. Hence it is that when the palace is taken by a usurper, the country is conquered. The abundance of gold-leaf ought to make the effect splendid, but the quantity of alloy there is in the gilding makes it speedily lose its glitter, and the general impression is that of dinginess, if not indeed of actual slip-shod tawdriness. But to be seen at its best the palace should be visited on a great beg-pardon day, when the rough plank floors are covered with gorgeous rugs and carpets, and the halls are filled with officials dressed in all the hues of the rainbow.

There are a variety of matters to be carefully observed by all who enter, or have anything to do with the palace.

352 TAUNG thick. The door had two leaves to it and one mirror. However, this cupboard had fallen into disuse as a receptacle for clothes, the family preferring to keep their clothing in teak boxes. The other cupboard had no mirror and was used to store crockery in. It measured 2 TAUNG wide, three TAUNGS high and little less than one TAUNG thick.

There were also two huge boxes both of which had been received as a bequest from his father. They were very heavy and needed two people to lift each of them. Each measured one TAUNG and five fingers long, one TAUNG broad, and one TAUNG high. Each had four legs two inches high. They were identical and both were used for clothing.

There was also a round table with four legs about two feet tall and with a diameter of two feet. This U Myaing bought in Rangoon for Rs. 3/8.

[291] [562] [651] A special basket was kept for storing women's HTA-MEIKS (outer feminine nether garments). The Burmese do not allow mixture of women's and men's clothing. They had one of these baskets with lid in Pathee. It was bought in Pantanaw and cost them 12 annas.

● 353 415 The following bric-a-brac is reported:- a porcelain duck and a porcelain rooster which had been handed down for two or three generations and had been used as a receptacle for trinkets and other small articles; a glass elephant also about a hundred years old with drawers to contain trinkets.

The following items are containers which may be regarded as household furnishings: abetel box about a hundred years old with a diameter of about twelve inches; a clay water jag overlaid with porcelain, also a hundred years old; two huge vessels for HSOON, one costing Rs. 25/- and lasting twenty years, and the other costing Rs. 15/- and lasting 13 years.

[25] [196] These vessels were used when the family went to the KYAUNG to observe the sacred days. On such days HSOON for the whole family would be carried in these vessels. A KYAUK KAR food carrier woven of HNGE, (pith of the fibre used for mat weaving and overlaid with KYAUK KAR) cost Rs. 6/- and was used for about thirteen years. Five huge [251] earthenware jars each 3½ feet in diameter and 3 feet high, and three small jars were used to store fish. Each of the large jars cost Rs. 30/- and the small ones cost Rs. 4/8.

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

187. DOMESTIC FLOWER-STAND (HYAUNG-YE-O, pp. 6, 62).

one, no disability of a practical kind exists for her. But it is the aspiration of every woman to transmigrate as a man in the next phase of existence (*kawa*, p. 43). As the state of a man is thought a more desirable one, so it is inferred that her life in the previous incarnation has brought the woman's state upon her. How deep and tender is the poetry which the idea of transmigration weaves into the life of the Buddhist may be judged from the example at the close of Chapter XXIII. of *The Soul of a People*. Orphans are adopted by relatives, and in default of such, never fail to find foster-parents. The division of labour between the sexes is the common one of out-door and in-door. Wherever circumstances permit, women are relieved of hardship; the sheltered places in boats and carts belong to the women and children. The great middle zone of commerce is neutral; women embark in wholesale trade, besides transacting the bulk of the retail trade. In certain localities women do the lighter part of the out-door work, and in the poorer districts of the dry zone they share in the heavy labour. Women are accorded precedence among men according to the standing they have acquired by marriage or by their independent efforts. The *Kyaunggaud*—the woman who has founded and who supports a school—enjoys a deference on all sides proportioned to the munificence of her gift. Women mix freely among men but are never jostled by them. At great gatherings men and women group apart. The Burman women are smart at repartee, and hold their own in the perpetual banter that goes on between the sexes.

190. WAYSIDE WATER-STAND IN THE CITY (pp. 21, 62).

342 /Journal for Ethnology/ 39 (1907) pp. 59 ff. has pointed out what constitutes the difference between the above-mentioned composite buildings and the prehistoric pile dwellings./

due to the fact that every part of the building has its own roof. The roofs of the two major sections run parallel to each other and an eave (ye-ta-yauk) is fitted in between. The front part, which opens directly onto the main veranda, contains the livingroom /Figure 1 - Simplest roof. Burmese house. Stronger roof truss./ and visiting room; in the rear are the bedrooms. The kitchen [343] again is detached. At the railing of the veranda, near the livingroom, is usually the stand for the drinking water jugs. Windows are normally only in the front part of the house. At the east wall 353 of the interior of the livingroom is sometimes a very handsomely carved rack (nyaung-ye-o-sin), with a Buddha image, or simply with flower vases in odd /206/ numbers (three or five) which are dedicated to him. They contain fresh leaves of the Nyaung bin (Ficus religiosa), or as a substitute the "Tree of Knowledge," which is sacred to Buddhism, or the hardy, easily obtainable leaves of the aloe plants, etc.

342 The building material for the rural houses is 395 bamboo. For the main posts and beams (yet-ma) wooden logs are used by anyone who can possibly afford them; otherwise the sturdy canes of the giant bamboo are employed. Strong bamboo poles also furnish the crossbeams (sin) /Figure 2 - Roof covers at the village of Kenghkam, southern Shan State Yawnghwe./ on which the floor at a height of 1 to 1 1/2 meters rests. The main posts, standing in pairs, are joined together at the top by crossbeams; on them, in the center, stands a short beam which serves as a support of the roof ridge. On larger houses an additional beam frame is used and on this stands the support

342 of the roof ridge. Rafters--thin bamboo poles--
335 are placed over this roof structure (Figure 1). Split and flattened bamboo poles are used for floor boards as well as being joined together to serve as doors. The outer walls and partitions consist of frames (zali) with strong bamboo wickerwork (yaing). The outer walls are frequent-
[353] ly decorated with black and white ornaments (Plate IV, 4); more delicate wickerwork is used for the floor covering. Not one single nail can be found in the entire house. The posts and the strong cross beams are mortised with each other; to fasten the roof rafters and the mat walls, tough green ribbons are cut from bamboo and are made pliable by soaking them in water. The doors have no hinges, but turn in sunken in peg extensions on top and bottom of the door cases (7).

[171] 7. The avoidance of nails through fastening with plant fibers (bamboo, rattan) is the rule for the bamboo house all over Burma and Assam. H. Frobenius, ibid., p. 568, points out the same with regard to the central Oceanic architectural area.

342 The houses in the cities are usually built of
824 wood; the famous teak wood which was selected primarily for monasteries and the palaces of the princes has long since become a costly building material. Therefore even the well-to-do people use it only for the main posts; its resinous oil protects it against attacks from termites. For the better housing constructions iron wood (Xylia dolabriformis, Burmese: pyinkado) which is just as durable, is mostly used. For the simplest roofing material the thekké grass (Saccharum cylindricum and Saccharum spontaneum) is preferred in the entire country, with the exception of lower Burma where palm leaf material is popular. The former is a coarse grass related to the sugar cane. Their stalks are tied fringe-